

CD 2003--107

Sunday, October 26, 2003

2:30 pm. Walter Hall

University of Toronto

Faculty of Music

Presents

Chamber Music of Mario Davidovsky

Mario Davidovsky is the 2003-2004 Roger D. Moore

Distinguished Visitor in Composition

PROGRAMME

Quartetto (1987)

Susan Hoepfner, flute

Carol Fujino, violin

Parmela Attariwala, viola

Winona Zelenka, cello

Dennis Patrick, conductor

Synchronisms No.9 (1988)

Lynn Kuo, violin

Synchronisms No.10 (1992)

Aaron Brock, guitar

Presentation of the Faculty of Music Distinguished Visitor Award

Dean David Beach and Dennis Patrick

Romancero (1983)

Monica Whicher, soprano

Stephen Tam, flutes

Peter Stoll, clarinets

Amanda Goodburn, violin

Paul Widner, cello

Dennis Patrick, conductor

Technical assistance provided by Peter Olsen

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Programme Notes

Quartetto (1987)

Quartetto was written for the National Flute Association's first annual commission for new chamber works with flute, and it is dedicated to Harvey Sollberger. I recall that Harvey told me I was popular among flutists because so many had performed my first Synchronisms. So I had a lot of fun with the Quartetto. I wanted to use the strings as a quasi "tape part" with the flute embedded into the strings, and the strings into the flute, while at the same time they are independent of each other. In a way it is a big piece with an ambitious formal design.

M. Davidovsky

"The **Synchronisms** are a series of pieces for instruments and pre-recorded sounds, composed during the last three decades. One of the central ideas of these pieces is the search to find ways of embedding both the acoustic and electronic into a single coherent musical and aesthetic space."

Synchronisms No. 9 (1988)

Davidovsky was trained as a violinist and he was brought up on the traditions of what he calls "turn-of-the-century violinism." He literally takes the technique of one generation and applies it to the musical sensibility of another. "I was", he says, "trying to embed two musical spaces into one and hopefully come up with something that is more than the sum of its parts. The violin initiates gestures that the tape finishes. The violin modulates the tape and the tape modulates the violin."

Synchronisms No. 10 (1992)

Synchronisms No. 10 begins with an extended virtuoso introduction for solo guitar. As the piece progresses and the tape enters, the guitar part gradually becomes simpler. The accompaniment consists of both purely electronic sounds and samples of guitar playing.

Romancero (1983)

Romancero consists of four songs whose texts are based on popular Spanish romance poetry. "Growing up in Latin America, you know dozens of these by memory", the composer says. "There is a huge literature, with roots extending back to the Middle Ages." Davidovsky was also intrigued by the Sephardic origins of the *Morenica* and *King David* texts. His parents were Eastern European Jews, and he acknowledges the importance of the Jewish element in these first and last texts of *Romancero*.

Romancero was jointly commissioned by Speculum Musicae, The Contemporary Music Forum (Washington D.C.) and the San Francisco Contemporary Music Players.

Texts and Translations

I. Morenica a mi me llaman

Morenica* a mi me llaman yo blanca nací;
el sol del enverano me hizo a mi ansí.
Morenica y graciosa y mavromatiani.

Morenica a mi me llaman los casapicos;
si otra vez me llaman, yo les doy besicos.
Morenica y graciosa y mavromatiani.

Morenica a mi me llaman los marineros
si otra vez me llaman yo me vo con ellos.
Morenica y graciosa y mavromatiani.

Ya se viste la morena y de amarillo;
ansina es la pera con el bembrillo.
Morenica y graciosa y mavromatiani.

Ya se viste la morena y de verdoli;
ansina es la pera con el shiftili.
Morenica y graciosa y mavromatiani.

*Endearing epithet, meaning dark-skinned one.

II. ¡Arriba canes arriba!

¡Arriba canes arriba! – ¡Que rabia mala os mate!
En jueves matais el puerco – y en viernes coméis la carne.

Ay, que hoy hace los siete años – que ando por este valle

pues traigo los pies descalzos – las uñas corriendo sangre
buscando triste a Julianesa – la hija del emperante

pues me la han tomado moros – mañanica de San Juan

cogiendo rosas y flores – en un vergel de su padre.

Oído lo ha Julianesa – que en brazos del moro está

las lagrimas de sus ojos – al moro dan en la faz.

III. Seguidillas

A la sierra viene
la blanca niña
y en arroyos la nieve
huye de envidia

Manojitos de hinojo
coge la niña
Y sus hojas manojos
de flechas tiraba.

IV. Triste estaba el Rey David

Triste estaba el Rey David.
Triste y con gran pasión
cuando le vinieron nuevas
de la muerte a Absalom.

Palabras tristes decía
Salidas del corazón.

I. Morenica, they call me

Morenica, they call me. Born white was I;
The summer sun made me dark.
Morenica and beautiful and dark-eyed.

The butchers call me Morenica.
If they call to me again, I shall give them tiny kisse:
Morenica and beautiful and dark-eyed.

The sailors call me Morenica.
If they call to me again, with them I shall go away.
Morenica and beautiful and dark-eyed.

She is dressing up in yellow
like the pear and the quince.
Morenica and beautiful and dark-eyed.

She is dressing up in green
like the pear and the peach
Morenica and beautiful and dark-eyed.

II. Hell, Dogs, Hell!

Hell, Dogs, Hell! – May a raging fury kill you!
You slaughter the pig on Thursday – and on Friday
you eat its meat.
Oh, today is the seventh year – that I am wandering
through this valley
with naked feet and bloody nails.
Sad, I am looking for Julianesa – the daughter of the
King
Who was taken by the Moors – on the morning of St.
John
While gathering roses and flowers – in her father's
garden.
He was heard by Julianesa – while in the arms of the
Moor,
the tears of her eyes hitting the Moor's face.

III. Spanish Dance

To the hill comes
the white maiden
And the snow with envy
fleets to the streams.

Handfuls of sweet fennel
the maiden gathers
And her eyes were flashing
showers of arrows.

IV. Sad was King David

King David was in deep sorrow
And stricken by great grief
When the news was brought to him
of the death of Absalom.

The sad words he uttered
Came forth from his heart.

—English translations by the Composer

Biographies

Mario Davidovsky was born on March 4, 1934, near Buenos Aires, Argentina. As a child, he studied violin and began composing at the age of 13. While studying composition, theory and history, he had lessons with Teodoro Fuchs, Erwin Leuchter, Ernesto Epstein and his principal teacher was Guillermo Graetzer. In 1958 he studied at the Berkshire Music Center with Aaron Copland, who encouraged him to settle in the United States, where he has lived since 1960.

Davidovsky has taught at the University of Michigan, the Di Tella Institute of Buenos Aires, the Manhattan School of Music, Yale University, City College, CUNY, and at Columbia University where he directed the Columbia Electronic Music Center. In January 1994, he joined the music department at Harvard University. Since 1971, he has served as director of the Composers Conference at Wellesley College. He was composer-in-residence at the Tanglewood Music Festival in 1981 and 1994.

His many honors include two Guggenheim Fellowships, two Rockefeller Fellowships, a Koussevitsky Fellowship, the Brandeis University Creative Arts Award, an American Academy of Arts & Letters Award, the 1971 Pulitzer Prize, a Naumberg Award, a Guggenheim Award, and the 1994 National Seamus Award. He was elected to the American Academy of Arts & Letters in 1982. In addition, Davidovsky has received commissions from such major institutions as the Pan American Union, the Fromm and Koussevitsky Foundations, the Philadelphia Orchestra, the San Francisco Symphony, the Juilliard and Emerson String Quartets, Speculum Musicae and the Orpheus Chamber Orchestra, among others.

Mr. Davidovsky prefers to point to no specific influence on his music. Despite the fact that his main teacher, Graetzer, was a Hindemith student, he was greatly influenced early on by the second Viennese

school, and later by the wide range of styles and techniques found in the musical life of New York. But perhaps the most defining influence on his music is born out of his own seminal work in the field of electronic music. He is best known for his compositions combining live instrumental performance with recorded electronic sound. For tape music he draws on the full range of "classical" studio procedures and requires performers to match the inventiveness of his electronic compositions by using an expanded spectrum of playing techniques. Davidovsky has never been interested in "sound effects;" rather, his concerns are those of continuity and expression.

The music of Mario Davidovsky is greatly admired by his professional colleagues and the musical public alike. Its acknowledged aesthetic value stems from the convergence of an extraordinary musical mind with the eloquence of profound simplicity.

Parmela Attariwala was born and raised in Calgary, where she began studies in classical music at age three. True to her Calgarian roots, Parmela also learned to play country fiddle. She continued her musical training in the United States, Switzerland, and England. Not content to simply perform music, Parmela pursued a Master's degree in Ethnomusicology at the School of Oriental and African Studies in London, England. Since 1994, Parmela has been based in Toronto. Known for her versatility as a musician, Parmela is equally at home playing with the Canadian Opera Company and the National Ballet as she is playing with folk musicians, rock bands, and avant-garde jazz ensembles. Parmela is also an established soloist, studio musician, teacher, and more recently, performance artist and composer. She released her critically acclaimed debut CD, "Beauty Enthralled" in 1997, and a second CD featuring her own compositions in 2001.

Aaron Brock has performed concerts in Canada, the United States, Mexico and France. After a recent concert in Mexico the Colony Reporter of Ajijic wrote that Aaron Brock "played with superior musical depth and technical knowledge and charmed audiences with his relaxed poise and openness" He has won first prize at the Rantoucci Guitar Competition and the Appalachian Guitarfest Competition, and was also a prizewinner at the Schadt String International Concerto Competition. The Eastman School of Music awarded him its prestigious Performer's Certificate in 2000. Brock has also won numerous awards in his native Canada – Gold Medal from the Royal Conservatory of Music and first prize at the Canadian Music Competition. Aaron holds both Bachelor and Master of Music degrees in guitar performance from the University of Toronto and a Doctorate of Musical Arts from the Eastman School of Music.

Amanda Goodburn is a student of Erika Raum, in the Master's Degree program at the University of Toronto. She is a founding member of the award-winning Tokai String Quartet, recipient of the 2002-2003 Felix Galimir Chamber Music Award.

Carol Lynn Fujino was born in Burlington, Ontario, where she began studying the violin at age three from her father, Mark Fujino. Between summers playing with the National Youth Orchestra of Canada, Ms. Fujino completed her Bachelor of Music in Performance at the University of Toronto where she received the coveted Eaton Scholarship. Her teachers have included Steven Staryk, Mikhail Brat, and Albert Pratz. Since graduating, Ms. Fujino has performed in the Canadian Opera Company, the National Ballet of Canada and the Esprit Orchestra. Currently she is a member of the Toronto Symphony Orchestra first violin section. She is a founding member of "The Moveable Feast" ensemble comprised of member of the TSO as well as being the new violist of the "Modern Quartet".

Susan Hoepfner is a musician of international renown. She has performed as a guest soloist with orchestras around the world, including the Toronto Symphony Orchestra, Lisbon Radio Orchestra, Calgary Philharmonic, Sacramento Symphony, Metropolitan Orchestre de Montréal, Kitchener-Waterloo Symphony, Manitoba Chamber Orchestra, and Orquesta de Camera in Buenos Aires. She is in great demand as a solo recitalist, performing in countries as diverse as Japan, Canada, France, Portugal, England, Hungary, Croatia, and the United States. Ms. Hoepfner has recorded on EMI Classics, Grammophon AB BIS, JVC Victor, Marquis Classics and King Records. The most recent recording on EMI Classics, *Serenade*, features works for flute and orchestra. A graduate of The Juilliard School, Ms. Hoepfner is a faculty member of the University of Toronto's Faculty of Music. As the Canadian Performing Artist for Yamaha, she tours extensively throughout Canada giving masterclasses.

Lynn Kuo has earned accolades and praise for "her impeccable playing and tasteful phrasing." A top prize winner at the 2003 Eckhardt-Gramatte Competition. Lynn is also the winner of top prizes in the Montreal Symphony Orchestra Competition, Quebec Symphony Orchestra Canadian Concerto Competition, the Atlantic Young Artist Competition, the Newfoundland Symphony Orchestra Concerto Competition, the Canadian Federation of Music Teachers Association String Competition, the National Music Festival, the Canadian Music Competitions, the Musicorda Concerto Competition, the University of Toronto Concerto Competition, and the Debut Young Concert Artist Series auditions. Lynn plays regularly with the Toronto Symphony Orchestra and is the Assistant Concertmaster of the National Ballet of Canada Orchestra. Lynn also teaches privately and at the Classical Music Conservatory.

Peter Stoll was a prizewinner in the 1987 International Clarinet Society Competition and also that year's Solo Clarinetist with the World Orchestra of Jeunesses Musicales in Berlin and Vienna. He performs regularly as a member of the Toronto Philharmonia and with the contemporary music groups Continuum and ERGO. Peter received his Master of Music degree from Indiana University where he studied with James Campbell. In 2000 the Ontario Arts Council awarded a commissioning grant to Peter and Randall Smith, award-winning electro-acoustic composer, for a new solo bass clarinet piece, "Borealis". Peter has been involved in a number of recent CD releases: two with Continuum; as part of the University of Toronto/Canadian Brass All-Star Band; and as soloist in composer John Gladwell's *Concerto for Clarinet and MIDI*. He teaches clarinet and chamber music at the University of Toronto as well as privately, and is much sought after as an adjudicator at music festivals.

First Prize winner of the 32nd CBC/Radio-Canada National Competition for Young Performers (Wind/Brass category), flutist **Stephen Tam** was a student of Douglas Stewart at the University of Toronto, graduating with honours in 1999. He subsequently pursued his Master of Music with Jeanne Baxtresser at the Manhattan School of Music, where he won the President's Prize. Since moving to Canada in 1994 from Hong Kong, Stephen has been active as a soloist and orchestral musician. He has since collaborated with Raffi Armenian, Victor Feldbrill, Anton Kuerti and Catherine French. As a soloist Stephen has performed with the Mooredale Festival Orchestra, the Etobicoke Philharmonic and the University of Toronto Symphony Orchestra, and at the Glenn Gould Studio. He has participated in masterclasses by such artists as James Galway, Julius Baker, Robert Aitken, Emmanuel Pahud, Patrick Gallois, Ransom Wilson and Leone Buyse.

Style and musical elegance combined with an intuitive theatrical sense are the

hallmarks of soprano **Monica Whicher's** performances on the concert and opera stage. The works of Mozart, Wolf, Bach and Rameau highlighted her schedule for 2002/2003 and reflect her artistic range. For Opera Atelier, she starred as the Countess in Mozart's *Nozze di Figaro*, the Aldeburgh Connection presented her in Wolf's *Italienisches Liederbuch* and she was Telair in Rameau's *Castor et Pollux* presented by Opera In Concert. Upcoming for the 2003/2004 season are *Messiah* with the Calgary Philharmonic and the Edmonton Symphony, and performances for Opera Atelier as Drusilla in Monteverdi's *Coronation of Poppea* and Merope in Lully's *Persée*. She tours with the Aldeburgh Connection singing music of Benjamin Britten in November and will also be heard in Purcell's *The Fairy Queen* for the Toronto Masque Theatre and returns to Orchestra London in Bach's *Weihnachtsoratorium*.

Paul Widner is an active cellist in Toronto. He is a member of several contemporary music ensembles, including Continuum Contemporary Music and Arraymusic. He is also principal cellist of the Esprit Orchestra and performs regularly with new music concerts. He has toured throughout Canada and Europe with these groups and appears on several recordings of contemporary Canadian music. Paul Widner is also the Assistant Principal cellist of the Canadian Opera Company Orchestra and performs with the Amadeus Ensemble and the National Ballet Orchestra.

Winona Zelenka is a graduate of both the Royal Conservatory of Music in Toronto and Indiana University. Her formative teachers were William Findlay, Vladimir Orloff, Janos Starker and William Pleeth. Her first orchestral position was Assistant Principal Cello in the Royal Liverpool Philharmonic. She subsequently held positions in Manchester's Halle Orchestra and the National Ballet of Canada. She has been an avid teacher and chamber musician in Europe and North America.

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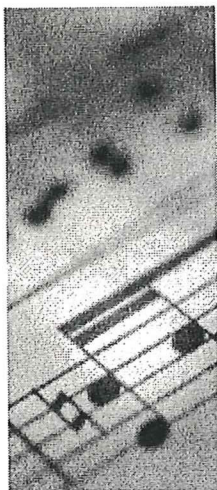
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Kenneth Peacock was a distinguished alumnus of the University of Toronto's Faculty of Music. His body of work, as a composer and researcher for half a century, has made a significant impact on musical life in Canada. The Faculty of Music was very grateful to learn that Mr. Peacock had made a bequest to the University of Toronto in his will for the benefit of our music programs. With this legacy gift, the Faculty of Music will establish the Kenneth H. Peacock Lecture Series in Music in keeping with his lifelong interest in and contribution to the multi-dimensional study of music. Thank you Mr. Peacock.

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